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line will often increase the beauty of the picture, but, it must be confessed, somewhat at the expense of truth. When the object of the photograph is simply to produce a beautiful picture, it is perfectly allowable to modify and improve the scene in any way we can. But when a truthful representation is required, the greatest care will be needed, and the camera must be accurately leveled. The idea that photographs, being produced by mechanical means, are necessarily correct representations of natural objects, is absurd. Nothing is easier than to create false impressions with the aid of photography.

It is an axiom with artists that the horizon shall never come across the middle of the picture and divide it into two equal parts, but always above or below it.

The effect of a high light in the extreme distance is greatly enhanced by placing a dark object in the foreground, somewhat under it but not perpendicularly. This acts partly by throwing the distance farther back and thus powerfully aiding the impression of distance, and partly because the lights become lighter and the darks darker through contrast.

In a landscape the best effects are to be secured by contrast; but in photography, as we have no effects of color, our contrasts are limited to those of light, size, form, character, season, and mass.

Of light, as when the artist throws his deepest darkness against his highest light, thus strengthening both.

Of size, as for example, when the greatness of the majestic oak, is made more apparent by the shrubs or bushes at its base.

Of form, as when the grand elevation of the mountain is further ennobled by the level lake or plain at its foot.

Of character, as when the graceful lines of pine trees are contrasted with rugged roughness, as in Alpine hills; or when slight and tender vines with delicate tracery are seen clinging to strong trees or the rocky sides of hills, or are contrasted with the rigid lines of architecture.

Of season, as when winter snows look down from the mountain upon summer verdure in the valleys beneath.

Of mass, as when light clouds, the lightest of all

In portraiture, the exceeding nearness of the object, the difficulty of obtaining proper illumination and appropriate surroundings, together with other obstacles, both optical and mechanical, combine to such a degree as to render it far more difficult of accomplishment than landscape photography.



"PORTRAIT OF A YOUTH." BY ANTONELLO DA MESSINA.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

The better way for the amateur is to visit some studio known to produce good work, and study the apparatus and facilities there found. Good pictures of persons and interiors can be produced with the pocket cameras, but it is impossible to go into the subject properly within the limits of these hints. Those who desire to perfect themselves in portraiture are advised to purchase a copy of Lea's "Manual of Photography," which contains very full and explicit instructions, with diagrams and cuts of everything necessary, besides being a general reference book upon all branches of photographic information.

A few general remarks, however, may be in place.

1st. Horizontal rays coming directly from the front produce flatness.

2d. Light from above exaggerates all the features.

3d. Horizontal rays from one side are very unsatisfactory, producing a pinched and forlorn expression of face.

4th. Light coming from the front upper side is generally the most desirable, and a studio should be so constructed as to enable these lights to be readily obtained; always bearing in mind that different subjects require different lights, and that the character of the light is constantly changing from hour to hour, and the facilities for compensating easily and effectively for these changes must be at hand.

ENGLISH PRINTSELLERS' FRAUDS.

THE condition of etching and engraving in England, notwithstanding the increased public interest of the past few years, seems far from satisfactory. Mr. Seymour Haden, in the course of a recent lecture on "The Elements of Etching," at the London Institution, complained of the frauds practised by unprincipled printsellers to the detriment of etchers, and of the inexplicable refusal of the Royal Academy to hang original etchings, although it admitted engravings, perhaps already exhibited in the shop-windows, copied from pictures. The motives which influence the action of the Royal Academy have always been inscrutable and utterly past finding out. But there surely ought to be some mode of protection from the frauds of the printseller. It is the public, however, even more than

the artist that needs this protection. There seems to be particular cause of complaint against the Printsellers' Association. The principal charges against this organization are that it allows its stamp to be used on an unlimited number of "proofs," and takes no steps to protect the public against the "subscription" frauds committed by its members. The use of the stamp of the association ostensibly is for the protection of buyers. It really looks like a deliberate plan to deceive them.

Mr. Seymour Haden recently publicly denounced the methods of the Association, and now Mr. Brooks, himself a member, follows in a communication of a similar character to The Artist, making some revelations which must be particularly interesting to "subscribers" to the works he mentions. He says that not only is there no limit to quantity of impressions of any plate which the Association will allow, but "neither is there any limit as to quality; any rubbish so long as it is engraved on steel can be stamped." To increase the subscription list it is the custom to declare to the subscribers, and also to make a declaration in the books of the Printsellers' Association, that the "plate shall be destroyed after the subscription list is printed." The following examples adduced by Mr. Brooks show how the public is swindled in accepting such promises:

"The Allied Generals before Sebastopol" was declared 1856; 3025 proofs were declared to be stamped, "the steel plate to be destroyed after the prints were taken." This plate was not destroyed, but sold to the cheap market. It is still in existence; and what was sold to subscribers for 15 guineas, can be bought now for a few shillings—less the stamp. "The Derby Day" is another subscription plate. It was declared in 1850 as follows: 1025 artist proofs at 15 gs., 1000 proofs before letters at 12 gs., 1000 lettered proofs at 8 gs., and 2000 prints at 5 gs., "plate to be destroyed after the above are printed." This plate is still in existence and is printed from as often as required. "Relief of Lucknow," declared in 1861, was also a subscription plate. Upwards of 8000 proofs were declared to



"PHILIP IV. KING OF SPAIN." AFTER VELASQUEZ.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)



"EDWARD VI." PROBABLY BY STREETER.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

visible objects, rest upon mountains, which of all natural objects give the most striking effect of might.

In a word, the beauty of contrast is that which most completely pervades all nature. All our ideas are formed by comparison, and contrast is comparison in its most vigorous form.

be stamped of this plate; it was afterwards sold to the cheap market, and impressions can be now purchased for a few shillings, less the stamp. "Obedient to the Law," and "Patient in Tribulation," also subscription plates, were declared in 1868. 1450 proofs were declared and 2000 prints; "the plates to be destroyed

after the above number are taken off." After 14 years the plates are still in existence and ready for the press whenever called for.

PASTEL PAINTING ON VELLUM.

THE most delicate crayon paintings are executed upon vellum, which should be specially prepared; although many of the most exquisite drawings of Sir Thomas Lawrence and others were done only in red and black chalks, and without any preparation of the skin.

There is a rough and a smooth side to the vellum; it is scarcely necessary to say that it is the even smooth side that must be worked into texture, for which purpose finest sand-paper is used. A piece of this paper, held in the fingers, and rubbed with firmness on the skin, will break up the vellum into that rough surface favorable to the reception of the crayon. The method of effecting this is to rub circularly, not back and forward, and thus to pass over the entire piece of vellum, until the whole presents a surface similar to, but much more uniform than, the wrong side of a piece of leather. The process demands some firmness of hand, and the exercise of a little patience; but the artist has his reward in the delicacy and brilliancy of the finished work. The white powder disengaged in the course of rubbing must be dusted off when it prevents the artist from seeing the progress he is making, and the operation must be continued until the entire surface of the vellum has been raised into an even nap. If any patches of the smooth surface remain, the difference between these and the fretted surface will at once appear in working the picture.

We suppose that the vellum which has been fixed to the board is of the size required for the contemplated picture. When the face has been sufficiently roughened, it is transferred to a stretching frame, and strained over a backing of very fine canvas, or canvas over which smooth paper has been pasted; and the vellum must be laid down so carefully that no inequality shall exist in the cloth or paper beneath it. It is then ready for the easel.

For feminine and youthful portraiture, vellum is preferable to paper; it supports the delicacy and brilliancy of the complexion of women and children, and the surface better represents the fine textures natural to such studies. The drawing of the head may be made out with red chalk, or a hard gray crayon. The outline and first drawing will be superseded by color; the lines, therefore, are slight, so as to be easily effaceable. In drawing, however, a head in which the color and workings are stronger than in feminine and youthful portraiture, charcoal or a dark hard crayon may be used. With the following colors and gradations, portraits and heads of any degree of force or delicacy may be executed:

White,	Gray,
Naples Yellow,	Raw Umber,
Yellow Ochre,	Burnt Umber,
Light Red,	Burnt Sienna,
Vermilion,	Cologne Earth,
Madder,	Warm Browns,
Lake,	Black.
Indian Red,	

In executing the portrait of a lady, after the first outline, draw and carefully make out, with color true

to nature, the eyes, nose, and mouth. To be properly done, this must occupy some time; indeed, when the student has had some experience, he will find that when these features have been exactly modelled, very little beyond this will be required as finish. We suppose that the features are well pronounced in the sitter, that is, that she has been placed in a light favorable to the rounding of the head, and the marking of the features.

In dealing with the breadths of the face, the gradations of shade had better be rubbed in first with some flat tinted gray, but short of the force and depth of nature. This must be done with the finger, and if the tones of nature be observed and followed, it will produce some resemblance to the sitter as to the drawing, though perhaps not as to the complexion.

It is sometimes usual to commence the breadths of the face by rubbing in white where the brightest lights occur, as a suitable dead color for the high tints which must follow. It is also the practice of eminent crayonists to proceed at once to the tints, as they appear in nature, which can be done very successfully in pastel painting. Although the colors are reduced to tints and gradations in crayon painting, it must not be supposed that they can be laid in such a sequence on the vellum, and be so left; they must be mixed and blended with the finger, for without manipulation of this

perhaps a tint of the three, composed with the finger on the vellum. The more strongly tinted masculine complexion may be imitated from the same selection of colors and tints, employing the stronger tones of yellow ochre, light red, vermilion, and lake. The shades and markings may be umber, slightly qualified with lake or Indian red.

When the coloring has been brought up as nearly as possible to nature, the features may be finished by defining the markings and drawings of the eyes, slightly forcing the shade which relieves the nose and rounds the shaded side of the head. The drawing of the mouth must be retouched, and the shades relieving the chin laid in to the strength of nature. The colors for light hair are formed of white, yellow, and the lighter tints of the umbers, burnt sienna, and black; and for dark hair, the same colors in their strongest tones, as also Cologne earth, Vandyck and other browns. One of the greatest charms in pastel studies being their softness every approach to hardness of line must be sedulously avoided.

FIXING CRAYON PICTURES.

WITH common care, crayon drawings are as easily preserved as any other works of art. In France especially, crayon works of the best period, showing

the perfection of the art, are by no means rare, and these generally are in excellent condition. It is probable that much of the change which the earlier crayon works may have undergone has resulted from the imperfection of the materials employed.

The following is a recipe for a composition to fix and solidify crayon drawings: Boil half an ounce of gelatine, which has been steeped twenty-four hours beforehand in three pints of water. When the gelatine is quite melted, and the liquid boils; add half an ounce of white curd soap, cut into very small and thin pieces, that it may be quickly dissolved. Let the whole boil a quarter of an hour, and add

a quarter of an ounce of powdered alum. Allow it to settle, and filter it through fine muslin, before the liquor be entirely cold. Add half a pint of spirits of wine to this mixture when cold, and shake the whole well together. This composition must be kept well corked, and before being used must be warmed in a water-bath.

To fix by aspersion, dissolve in a water-bath two drams of isinglass in a pint of water, and to this add two pints of spirits of wine. This compound is applied to the back of the picture by means of a brush, which, being dipped in it, the hair is bent back, and by being allowed to recover itself by its own elasticity, distributes the liquid very equally over the paper.

To fix by steam, a tin vessel, with a tight-fitting lid is necessary. From the side of this vessel, near to the lid, projects a pipe five or six inches long, having a small rose head, perforated with numerous small holes, after the manner of the common garden watering-pot. Into this vessel are put two ounces of spirits of wine, and two drams of powdered sugar candy. While this compound is boiling, the steam, which issues from the rose head of the pipe, must be directed to the back of the picture, until the paper and the colors are perfectly saturated. The colors then become fixed.



"DANIEL IN THE DEN OF LIONS." BY RUBENS.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

kind, even the most cunning art in the mixture of tints avails little. The highest lights may be wrought with tints of vermilion and Naples yellow, or the lightest degrees of yellow ochre, blended with the finger into a softness in which neither the red nor the yellow shall prevail.

According to the strength of the color which may tint the cheeks, the lighter degrees of vermilion or madder may be employed, and this must be blended and softened into the general complexion, working always with the finger. In order that the endless diversity of hue generally observable in a face may be successfully imitated, it will be necessary to follow nature by working yellows into reds, and reds into yellows, in such a manner as to leave neither color in undue preponderance. Having worked the lighter breadths into harmony, and nearly up to the force and brilliancy of nature, it will be necessary to harmonize the shadows.

It was a principle of Vandyck that there was no color in the shade of flesh. This is the true principle of the shade of delicate tints; and, in order to realize this neutral, of which gray is always the base, the gray which was rubbed into the shaded passages must be qualified slightly with yellow, red, or raw umber, or